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PICASSO

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET · NEW YORK

EXHIBITION OF

Paintings and Drawings by PABLO PICASSO from a Private Collection

FEBRUARY 27 – MARCH 17, 1945

3. IV. 1945

THE essential thing in our period of weak morale is to create enthusiasm. How many people have actually read Homer? All the same the whole world talks of him. In this way the homeric legend is created. A legend in this sense provokes a valuable stimulus. Enthusiasm is what we need most, we and the younger generation."

"I also often hear the word evolution. Repeatedly I am asked to explain how my painting evolved. To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes."

PABLO PICASSO

From Alfred H. Barr, Jr. *Picasso*
Forty Years of his Art
New York, 1939

PICASSO a créé des fétiches, mais ces fétiches ont une vie propre. Ils sont non seulement des signes intercesseurs, mais des signes en mouvement. Ce mouvement les rend au concret. Entre tous les hommes, ces figures géométriques, ses signes cabalistiques: homme, femme, statue, table, guitare, redeviennent des hommes, des femmes, des statues, des tables, des guitares, plus familiers qu'auparavant, parce que compréhensibles, sensibles a l'esprit comme aux sens. Ce qu'on appelle la magie du dessin, des couleurs, recommence à nourrir tout ce qui nous entours et nous-mêmes."

"Picasso veut la vérité. Non pas cette vérité fictive qui laissera toujours Galatée inerte et sans vie, mais une vérité totale qui joint l'imagination à la nature, qui considère tout comme réel et qui, allant sans cesse du particulier à i'universel et de l'universel au particulier, s'accommode de toutes les variétés d'existence, de changement, pourvu qu'elles soient nouvelles, qu'elles soient féconds."

PAUL ELUARD

From *Picasso*, London Bulletin 15, 1939

CATALOGUE

1 Bather
Oil. 1908. 51″ x 38½″

2 Standing Figure
Oil. Paris, Feb. 15, 1938. 57¼″ x 47½″

3 Still Life—Rose
Oil. 1913. 46″ x 32″

4 Le Guéridon
Oil. 1914. 51″ x 35″

5 Green Still Life
Oil. 1921. 65″ x 80″

6 Fontainebleau
Oil. 1921. 79½″ x 67″

7 Still Life with Red Rug
Oil. 1925. 37¾″ x 50¾″

8 Mother and Child
Oil. 1925. 9½″ x 7″

9 Head in Gray No. II
Oil. 1929. 28″ x 19½″

10 Nude on a Black Couch
Oil. March 9, 1932. 63¼″ x 50½″

11 Interior with a Girl Drawing
Oil. Paris, Feb. 12, 1935. 51⅛" x 76⅜"

12 Girls with a Toy Boat
Oil and charcoal. Feb. 12, 1937. 51⅛" x 76¾"

13 Head of a Woman
Oil. 1937. 26¾" x 20¾"

14 Girl with a Cock
Oil. Paris, Feb. 15, 1938. 57¼" x 47½"

15 Head of a Woman
Oil. 21.5.1939. 26" x 21½"

16 Woman from Arles
Oil. 1937. 32" x 25"

17 Seated Woman in a Garden
Oil. 10.12.1938. 51" x 38"

* * *

18 Bather
Pencil. 1908. 19½" x 12½"

19 Lysistrata
Ink. Jan. 11, 1934. 14" x 20"

20 Head of a Woman
Gouache. 27.4.1938. 31" x 23"

21 Head of a Woman
Ink. 28.4.38. 29¾" x 21¾"

22 Seated Woman
Pastel. 29.4.1938. 30¼" x 22"

23 Dinard
Ink and color. 3.6.1938. 17½" x 9½"

24 Portrait of M. C.
Ink. 14¾" x 23"

25 Seated Woman
Ink. 4.7.1938. 25" x 19¼"

26 Cabana
Ink. 10 Août 1938. 17¼" x 26½"

27 Head of a Woman
Ink. Moujins 8.9.1938. 26½" x 17½"

28 Minotaur
Etching. 1935. 13¼" x 16¾"

29 Minotauromachia
Etching. 1935. 19¼" x 27¼"

30 Eluard's Poems
Four etchings. 15¾" x 10¼

31 Standing Woman
Bronze. 25" x 5